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Figs. 1(a) and 1(b). Terracotta bust of the Door of the South. This portrait (traditional) figure comes from Jayanagar-Mazilpur, 24-Parganas, South-Bengal. The "Het (White Crown)" on the head of the figure symbolises "South" and "Southern Government." On the right (fig 1-b) is the same figure before colouring is done by the traditional painter.

PREHISTORIC INDIA *and* ANCIENT EGYPT



[Artistic, Linguistic and Political Relations
Revealed by the Bengali Traditional Documents]

BY

SUDHANSU KUMAR RAY

Junior Field Officer, Crafts Museum
NEW DELHI

5445

WITH A FOREWORD BY

Prof. D. P. GHOSH, M.A., P.R.S. (Cal.)

Curator, Asutosh Museum of Indian Art
University of Calcutta

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Prof. Humayun Kabir, M.P.
who encouraged me for further research in this field

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"No book on Egypt", says Dr. Murray about the late Sir Flinders Petrie, "can be regarded as complete without some reference, however slight, to the man whose work on the glorious past of that ancient country is the foundation of all modern archaeology." It was Petrie's book, "The Arts and Crafts of Egypt", that inspired me 25 years ago to be interested in Egyptology. The British Museum publications and the "Ancient History of the Near East" written by the late H. R. Hall enabled me to take the journey further. My knowledge in Egyptology, however meagre, owes its beginning to these two British scholars. I am their "*Ekalavya*-disciple". I am a *Sākshāt*-student of the late G. S. Dutt, I.C.S., in the studies of the Folk Arts of Bengal. I acknowledge my debt to these three great men.

The kindness and encouragement also received from the scholars like Prof. D. P. Ghosh, Dr. Kalyan Kumar Gangoly, Sri Prithvis Neogy, Sri A. Mitra, I.C.S., Prof. Humayun Kabir, M.P., Prof. Rames Basu, Dr. Sushilranjan Chatterjee, M.P., Sri Ajit Mookerjee, Sri A. S. Vaswani, Sri Kalidas Dutta, Sri Jogendra Saksena, Sri J. P. Agarwal and Prof. Mathra Das, in the course of my studies, are gratefully acknowledged.

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*D/441, West-Vinay Nagar,
Mati Bagh, New Delhi.*

S. K. RAY

27.6.56.

FOREWORD

Prof. D. P. GHOSH M.A., P.R.S. (Cal.)

Curator, Asutosh Museum of Indian Art
University of Calcutta

Sri Sudhansu Kumar Ray had his first training in rural survey and organisation work under the able guidance of the late Gurusaday Dutt, I.C.S. A close associate of Dutt, he surveyed and re-surveyed the rural areas of undivided Bengal and studied the rich art heritage of this country, in a way as has never been done by any one else in this country. Himself a talented artist, he strove and suffered for the cause of art. With a natural gift of organising capacity, he founded several cultural institutions and societies and his services have been profitably utilised by many institutions. For a number of years he worked as the Rural Art Surveyor on behalf of the Asutosh Museum.

Recent studies by Sri Ray to show cultural kinship between ancient Egypt and Bengal open up a fascinating field of investigation, untrodden by any previous worker. The authentic materials used by him as clues in this connection are furnished by the folk art motifs and expressions collected by him and now preserved in the Asutosh Museum of Indian Art, University of Calcutta.

D. P. GHOSH

UNIVERSITY OF CALCUTTA.
Dated the 16th July 1956

PREHISTORIC INDIA and ANCIENT EGYPT

ABBREVIATIONS

Author	Reference	Abbreviations
Hall, H. R.	A General Introductory Guide to the Egyptian Collections in the British Museum.	GIGECBM
"	Ancient History of Near East.	AHNE
Murray, M. A.	The Splendour that was Egypt.	STWE
McCrindle, J. W.	The Invasion of India by Alexander the Great.	IIAG
Mitra, A.	The Tribes and Castes of West Bengal (Census, 1951).	TCWB
Houston, M. G.	Ancient Egyptian, Mesopotamian and Persian Costume	AEMPC
Bartholomew, J.	The Oxford School Atlas (1954)	OSA

PREHISTORIC INDIA and ANCIENT EGYPT

INTRODUCTION

TO THE EGYPTOLOGISTS AND INDOLOGISTS

While writing the life of Rāmakrishna, M. Rolland says "I shall begin my story as if it were a fable. But it is an extraordinary fact that this ancient legend belonging apparently to the realm of mythology is in reality the account of men who were living yesterday, our neighbours in the "century", and that people alive today have seen them with their own eyes." I am also writing an ancient story as if it is a fable. But I must write, because if I do not, people will not believe it after a few decades for want of documents which, with passage of time, will perish. "The Folk Arts of Bengal are among the great Folk Traditions of the World and this record will help to perpetuate them." Fortunately, people are still alive who produce them, who speak of them and know their significance. And I request both the Egyptologists and Indologists to examine the documents thoroughly.

Our traditional handicrafts pursued by hereditary craftsmen of today, if carefully followed up, take us to a "pit" as deep as the lower level of Mohenjo-daro and speak of an "origin" and the "associations" which had never been thought of, or imagined before. They help us immensely to understand our past periods and to reconstruct the forgotten chapters of Indian history. Such an old tradition of arts has now become unintelligible, meaningless and even undesirable to many of us because the present society in which we are now living has arrived on a sophisticated and mechanical platform of the modern age, leaving the primitive and indigenous phases far behind.

Imposition of foreign administrative forms, mass initiation into unfamiliar religions, officialisation of unknown languages and introduction of unaccustomed art-forms by the foreign

conquerors from time to time on the local structure of the government, religion, art and specially on the language of the indigenous people, have brought series of "corruptions" between the modern Bengalis and the ancient dwellers of Bengal.* As a result, we are now unable to remember our past history and recognise our racial "identity". Mm. Haraprasād Shastri rightly said "Bengalis belong to a race whose identity is now utterly forgotten".†

Unfortunately, what I have written in seven chapters in 400 typed pages of my manuscript after 20 years' hard labour and research, cannot be put together in the few lines of this abridged and preliminary report. It is desirable that an abridged edition of my book should be issued as a pilot, which will enable me to know the opinion of the Egyptologists and Indologists on this particular subject, from the beginning of my studies. It is, therefore, hoped that this *Short Report* may bring me in touch with the scholars whose learned guidance is too necessary on the way of my journey to Egyptology. Egyptology is not studied in Indian Universities and I am to look up to the Egyptological scholars living abroad for their kind guidance at every step of my research. On the other hand, due to the absence of general Egyptological knowledge in India, it has become very difficult for me to make my countrymen easily understand the significance of my research; but I am fully convinced about what I claim. As a matter of fact, the study of the traditional art and culture of India (modern survivals)

* I have used the word "corruption" strictly as an archaeological term and not to convey any contemptuous meaning. Such corruptions had to occur in the processes of race mixture also. Foreigners who conquered Bengal added to our population new ethnic types. Very recent example is the Anglo-Indian community, which is a recent acquisition to the Bengali ethnical stock. Mughals, Pathāns and Turks have also left behind a great deal of their racial features amongst us within a known period. But nothing definitely is known who were the others who came before them and an anthropological study of the Bengali population brings forth many unsolved problems.

† Our written history goes back only to the 4th century A.D. when we get a few inscriptions of the Kings. Nothing is very clearly known beyond that time.

has ushered in me a sense for the formulation of a 'new science'—a methodology for the understanding of ancient and unknown periods of our history. As archaeology helps us to understand the past arts, crafts and history of a country, this "Neo-logy" or, if I am permitted by the grammarians of the English language to term it as "Craftology," also throws much light on the unknown history of a nation. But we should know that archaeology also supports me to some extent (so far as explorations and excavations have been carried in Eastern India).* As "Technique" is the servant of "Idea", "Archaeology" is sure to follow "Craftology" if its value is properly assessed through *tripartite examination* (*tribidha parikshā*). For example, (1) the "Iconography-(art)" of a traditional document must complement fully the connected (2) "Terminology-(language)" or vis-a-vis, and meet at a point where both will speak of (3) an "Ancient Practice or Function". Considering the uniqueness and importance of a long forgotten tradition of Eastern India, traces of which have survived only in artistic and linguistic forms—art supporting language and language supporting art—it is extremely necessary to carry on sustained research and arrange expeditions as they were done in Egypt itself for more than a century. It is not the work of a single person but of an institution with Government support.

* See figs. 2 & 3 in Plate V, ARTIRUS ASIAE, XIV, 3. Shri T. N. Ramachandran, Joint Director-General of Archaeology in India writes "The pottery vases (found at Tamluk by the author) with designs of caterpillar-like leaves single and crossed as in *svastika*, plaited reed, twisted and rounded cane and rosettes (Plate V, figs. 2 and 3) at once recall Egyptian or Minoan and Mycenaean parallels" (p. 235).

LINGUISTIC RELATIONS WITH EGYPT

Indian scholars are generally well acquainted with Greek and Latin. They know much of Greek and Roman gods and goddesses, their arts and culture. But though Egypt is nearer to India than Italy and Greece and has huge literary and artistic treasures, nothing is known or discussed or has been explored yet by them. On the other hand, Egyptologists have seldom discussed or made comparative studies of Indian traditional folk-arts and culture and the Egyptian. Whatever information of Egyptian art and culture has come to us through the Egyptologists are mainly written in European languages and European Egyptologists generally have adopted in their popular writings all the Greek and Hebrew corruptions of Egyptian terminology which never appear to have a familiar look to any Indian scholar; therefore, he cannot imagine or feel at home with anything of Egypt. For example, we are told that the Pharaohs ruled Egypt. But we should know that the Egyptians never called their kings Pharaohs but knew Peros who ruled over them.* There was no Ramesses but a Ri'amasesu, no Bikhheris but a Bā-ku-Rā, who ruled Egypt. Pyramids were not built by Cheops and Chephren but by Khufu and Khafra and they never called a Pyramid a Pyramid. They never named their country as Egypt but knew it as Ta-meri or Kem-ta. They never called their cities Elephantine, Thebes or Hermonthis, Kousai, Kynonpolis, Tanis but knew them as Yebu, Uaset, Qesi, Kasa and Thal. Egyptians never named their gods, Osiris, Thoth, Harpokrates, Horus, Socharis and goddesses, Isis, Nephthys, Neith, Thermouthis, Bouto but worshipped them as

* 'Pharaoh' is the Hebrew corrupt form of the Egyptian word Per-O, meaning "the great house." It was a title originally applied to the seat of the government and afterwards to the Emperor. In Bengal many historically important and old villages are still called Pero.

Asāri, Djehuti, Har-pa-khrad, Hur, Sokan, Eset, Nebt-het, Net, Ernutet and Uadjit. This is why to an Indian, Egyptology on the surface seems very much foreign and unintelligible.* But as we learn Egyptian arts and languages through the originals, Egypt and Egyptians come nearer to us—even far closer than the so-called Aryans whom we know less but often make responsible for our languages, culture and everything.

On the other hand, it is a wonder that a Bengali does not know what is the real meaning of the name of his country, Banga or Bāngālā (Bengal is an English corrupt form) : he does not know what Rārā or Gaur means ; he does not know the meaning of the names of his district towns—Zasor, Dhākāh, (Dāccā is an English corruption), Bākūrā, Pābnā, Hāwrah, Noday or Nadiā. He does not know the meaning of the names of his villages,—Jokā, Āfrā, Sālke, Bājo, Jārā or Jāre, Dumkū, Hotor, Nātor, Binkā, Tāki, Āmon-pur, Dāihāt, Tamluk, Āhāi-nagar, Hābrā, Seshāti, Naihāti, Sekhāti, Magarāh, Mashāt, Khātrā, Ukhro, Mashni, Hāur, Āi-sātā, Pero, Khādi, Imph(al), Thale, etc.

Moreover, a Bengali does not even know the meaning of his family titles—Hui, Pārui, Tā, Sāpuī, Sar, Rāhā, Āsh, De, Sen, Hor, Pān, etc. He is an Englishman in China. All these words, to our surprise, belong to the old Egyptian language or have come through Egyptian source. It is interesting to note that Hui is an overseer, Tā is a chief-justice, Sar (Smer)

* "Some (Egyptologists) prefer to try to restore a name as it was probably originally pronounced : e.g., Amanhatpe. Others prefer a known Greek form (but of much later date), Amenothea. Others, disliking the first as uncertain and the second as giving an anachronistic and wrong impression, are content to use a colourless and conventional transcription, such as Amenhetep or Amenhotep (Amonhetep, Amonhotep). Sometimes erroneous forms have been used, as Amenophis, which probably is the Greek equivalent of the name Amenemope. The form "Thothmes" is a modern compound, as is also "Thutmosis": "Tuthmosis" and "Tethmosis" are late Greek renderings giving no idea of the XVIIIth dynasty pronunciation, which was probably Thutmase, originally Djehutimase. "Rameses" is a modern compound : "Ramesses" is Greek..... And so on." Hall—GIGECBM, p. 54.

is a "Friend of the Emperor" and Pārui is a tax-collector. Among the village names, I have definitely identified *Āuf-Rā* (sun-god of night) as Egyptian. By no other language it can be explained.*

It is interesting to note that in an English made map published in the year 1598 A.D., Tamluk is clearly recorded as TOMERI (see page 958 in Vol. 2—The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation, Extra Series, by Richard Hakluyt). TO-MERI-QESI> TO-MELI-KA> TAMLUK. Qesi-wādā, the traditionally known city of Qesi-Daitya, who fought with Lord Krishna, stands nearly 50 miles west of Tamluk. To-meri-Qesi means "Beloved land of Qesi." Again, Selqe(t) in Egyptian means scorpion and the goddess Selqe(t) holds a scorpion on her head. In the village Sālke in the district of Hāwrāh, there is a tradition to draw a *Tetule*-scorpion on the left leg of the goddess Kālī.

Dr. Hall says "Vocalization is, of course, to some extent arbitrary, since we do not actually know how the Egyptians pronounced. But with the help of Coptic and of Greek transliteration of Egyptian words and names in late times, and of the cuneiform transcriptions (in Assyrian and Hittite, chiefly), from the fourteenth century to the seventh century B.C., we can now *guess* with some probability at the pronunciation of many words of the language under the XVIIIth dynasty and in later days; and from XVIIIth-dynasty pronunciation we *hazard further guesses* as to the more ancient way of speech. The consonantal skeleton of the word is always there; it is the vowels, which were very elusive, that often escape us,....."

* There is a very significant word *Pot* in Bengali, meaning picture. Its equivalent Egyptian word is *Pet*=heaven or picture of heaven. *Pega* or "*Pekr*," i.e., "Gap" in Egyptian has parallel in Bengali. In the similar sense we use *Phāk*, *Phāki*, *Phākā* and "*Phakor*". *Kā-hon* is the *jen* of *Kā-Pā(ā)*. We have a river called *Pasor* (*Paser*). *Itu(m)* worship is annually done in Bengal. A married woman in Bengal is called *ūye* (*ueb*) which means a *pure* priestess eligible to perform *Brutar*. As a matter of fact, an Egyptologist will find in Bengal a new field for linguistic research.

It is therefore very difficult to give an intelligible representation of ancient Egyptian speech which shall not be arbitrary in some respects. If the transliterations.....are guess-work to the extent, they at any rate give the impression of a real language more than does the old conventional system with the use of *a* for every unknown vowel....." (Hall—GIGECBM, pp. 53-55). Here, again modern Bengali way of speech furnishes important data. It is not probably *Pet* but *Pot*, not *Zet* but *Zot*, not *Sel* but *Sol*, not *Benben* but *Banbon*, not *Paser* but *Pasor*, not *Zaser* but *Zasor*, not *Taser* but *Tasor*, not *Zer* but *Zor*, etc., and so on. "In short", says Dr. Murray, "there is at present no authoritative or even conventional transliteration of Egyptian names". (STWE, p. 294).

Dr. Suniti Kumār Chatterjee says "local nomenclature in Bengal may be expected to throw some light. The study of Bengali toponymy is rendered extremely difficult from the fact that old names when they were not Sanskrit have suffered from mutilation to such an extent that it is often impossible to reconstruct their original forms, especially when they are non-Aryān. But it is a pity that generally there was an attempt to give these names a Sanskrit look". We will see in this small treatise that there are many old Egyptian words we still use in colloquial Bengali which dynastic Egyptians used in 3200 B.C. Many of our gods, villages and towns are bearing Egyptian names or have been derived from that great language ! We still talk of a book written in 1500 B.C. in Egypt. Many of our family titles are of Egyptian origin and many caste names have been formed according to their original home-towns in Egypt or from Egyptian caste-system. It is amusing to know that many such words at present used by Bengalis in their domestic vocabularies are set down in Bengali grammar under the term of *Deshaja* (indigenous) and many of them are not even enlisted in Bengali dictionary because of their rural origin (*grāmya*) or being estimated as slang. Even grammarians are not aware of many of those words as they are spoken in remote villages by the so-called depressed classes. These words are now becoming obsolete and should be collected and preserved for our interest.

I am aware that "the Robin in England and America are, after all, two totally different birds" as Prof. Piggott points out to show the danger of identification of words on such superficial resemblances with the purpose of combining two different cultures together. But did not Coeurdoux and Jones in the 18th century point out remarkable affinities between Sanskrit and Latin and Greek which later gained recognition as the "Indo-Germanic" language combining two distant countries lying 3000 miles away from each other? I am only combining two countries at a distance of 1500 miles connected directly by sea route. On the other hand, I am equally aware of the danger of wishful derivation of words to discover their roots, such as Max Muller from Moksha Mula, Alexander from Aloka-Sundara or Sherlock Holmes from Saralaksha Home. But I am unable to dismiss at the first instance the *Ād* fish of Egypt and the *Ād* fish of Bengal without careful examination along with about 200 other words still we use which look and sound absolutely Egyptian.

Nearly half a century ago (in 1911 A.D.) Dr. Dinesh Chandra Sen observed, "The men and women in Buddhistic age had curious names, not at all pleasing to the ears...But with the advent of the Sanskritic age, choice classical names began to be preferred. In Vijay Gupta's Padmapurāṇa (written in 1484 A.D.) along with names which remind us of the Buddhistic period, Sanskrit names are found in large numbers...". He then quotes a passage from the Padmapurāṇa which contains the proper names : Rui, Saru, Kui, Āi and Suā.* A Dolly, a Dorothy, we know, who they are, we know a Rādhā, Kālī, Kamalā, Pārimāl, Nivānani, Malinā, Kalyāni, but we do not know who are Rui, Saru, Kui, Āi, Suā ! Certainly, they sound Egyptian. Our household (pet)-names often include Guā, Zoti, Tepi, Khenti, Teti, Bejā, Penu, Pānu, Manā, Tutu, Nāru, Hābu, Meni, Bhuto, Sunu, Nosi, Nofrā, Buchi, Bachā, Punu, Kalā, etc., which show a typical non-Sanskritic system of nomenclature again resembling Egyptian.

* D. C. Sen—History of Bengali Language and Literature, pp. 391—2.

The unicorn scroll painting (see *Modern Review* for February 1940) from West Bengal depicts and describes the heroine as *Rāhuti*. After the Mohenjo-daro seals we get unicorn again in our traditional scroll in connection with a story relating to Sind after a few thousand years. The story relating to this scroll significantly says that the heroine fled to some country with her lover, where a ram was sacrificed. *Rāhuti* is not a Bengali name and I recognise it as an Egyptian pet-name *Rāhote(p)*, which means *Rā-is-satisfied*. *Himsra* is an adjective from *himśa* according to Sanskrit grammar, but *Hingshute* (*Hingsha-is-Satisfied*) is an Indo-Egyptian word (adjective).

It is interesting to note how our craft terminologies originated. In every house of a smith there is a *Hāpor Sālā* (wherein the bellows and the anvil are installed). The place where the fire shoots out of the dark coal and flames take *hāp* (breath) upwards through the pressure of the bellows (*Jātā*) is called *Hāpor*. In similar sense, in the nursery, the specially prepared place from where the buds breathe their first *hāp* when they shoot out from the seeds underneath is also called *Hāpor* (see *Bānglār-Sabji* by Amarnāth Ray, p. 43, published by the Globe Nursery, Calcutta). *Hāpā-Hāpi* (intensive breathing), *Hāpāni* (constant breathing), *Hāp-chārā* (breathe out), *Hāp-dharā* (affected with quick breathing) are at the root of this terminology used by the traditional smiths. Now, the place from where the Nile originates (according to the Egyptain belief) was called *Hāpuer*; the two gods of the Nile were known as *Hāp* and *Hāpi*. The Nile got its life or flow from the two hillocks called *Qor-Hapi* and *Mu-Hapi*. Dr. Hall says that the real meaning of the word *Hāpuer* is not known. From the above explanation of Bengali *Hāpor*, we can well understand the real meaning of Egyptian *Hāpuer*, as well as the significance of *Hāp* and *Hāpi* gods.

There is a type of stitch called *Āske-fod* in Bengali and a particular cake is called *Āske-pithe*. This cake is a boiled-cake and the stitch resembles like the bubbles of boiling water. Therefore, we can easily identify Bengali *Āske* as Egyptian *Asqe* which means "boiled".

The Karongā wood-turners call their iron-ring-clip, which "unite"s two ends of the two pieces of wood, a "Samā". In Egyptian *Sama* means "uniter". I hope the readers will not only look to the resemblance in the words Hāpor, Samā or Āske but will consider also their technological implication.

There is a type of medicine known as 'Totkā' throughout Bengal. These rural medicines are known only to some people or *Gurus*. Recently, Sri Satish Chandra Das-Gupta, a companion and co-worker of Mahātmā Gāndhi, has collected those prescriptions and published them in a book. Now, this Totkā science of medicine was surely connected with Tohtka, as the very name shows, the Egyptian medical god. Bengali Āmuts are the "old and worn cloth torn into strips".

We say "thāure dekh". One who cannot see properly a distant thing is suggested to try it again being *thāure*, i.e., by slightly kneeling and bending the body and protruding his neck under the cover of a half closed palm. Now, the Thauere(t) is a goddess of Egypt who has a curved body with the break-up at neck, knee and back. This funny pose is still being suggested by this Bengali phrase to be done for a clear vision of a distant object.

We say "tumito baro khunshute". A person who finds mistakes in another's behaviour, may be challenged with "you are a big khunshute". Now, there was a book of precepts which was written by Khonsuhote(p) in 1500 B.C. in Egypt. It is a wonder that we still possess the memory of that book and its writer.

A mother who is annoyed by the repeated unpleasant replies from her daughter or any younger girl of her household may stop her saying "mukh shābdī (or shāpti) korishne". Don't make your mouth "answerer (*Shabti*)". Again, she may reprimand her by saying "meye jeno siringi-te pā dieche". As if the daughter is going to put her step on Syringe (i.e., going to die : Syringe is an Empire-period cave-tomb). She also stops her kiddies who may bring many undesirable hable-bable things in a clean place and disturb the sanctity and cleanliness of the house, by saying "noy nathrā jorāshne". Don't roll up nine

"nathrā"s together, which means do not roll up nine flags of nine "Neteru" (company of nine gods). It is notable that *natā* means a piece of cloth in Bengali (also in Telugu). A piece of cloth does signify a 'flag' which again signifies a god in Egypt. She may threaten a naughty boy by saying "there the Zu-Zu comes" ! Djadja is a taskmaster in Heaven. A Bengali *ākhute* boy represents virility or strength.

Again, if a boy is found with dirty clothes and unclean body, then the mother says "chele jeno bennār mato bedācche", i.e., resurrected like Bennu (Osiris) coming up unwashed. She may say "hāder 'd' khacche", i.e., my boy is enjoying my bones as *d(i)* property !*

Rāi means a queen in Egyptian and we know that Rādhā was a "Rāi".

When we become doubtful we say "khotkā lāgcche". *Khotkā* certainly is an Egyptian word. Women's breasts are called in Bengali "māi". In Egyptian *māi* means lovable or lovely. Again, we warn a boy "sol jale chān koronā". Don't take bath in the flood water (*set*) that comes from high land. A green cocoanut is called "*dāb*". Its equivalent Egyptian is *db(t)*. There is a great similarity between the Bengali country boats called Tabure (*Ta-Baris* ?) and the Egyptian boats (see figs. 175 and 176, The Scepter of Egypt, W. C. Hayes).

There are many words which denote toponymy of Bengal, some of them I have already stated before. The word *hāur* which denotes a marsh in Bengali also denotes a marshy land in Egyptian. Bengali *bāhe* is equivalent to Egyptian *wāhe* meaning oasis.†

* A property which had been handed over to Ka-Servants was called "Eternal Property *d(t)*". See *The Legacy of Egypt*, pp. 200—201.

† Aboriginal inhabitants of North-Bengal are still called "Bābe". Most of northern Bengal was once full of lakes and these Bābes are the descendants of ancient lake-dwellers.

II

DUA(T), HEAVEN

It was for the first time in the Census (1951) Report for West Bengal that I had to prepare an illustrated note on Bengali traditional crafts and I got an opportunity to show some relations of Bengal with ancient Egypt that were displayed in the common artifacts of both the countries. All these used to be explained as the result of ancient commercial relations that existed between the two countries in the past, but further research and study in the field of folk arts of Bengal revealed to me something more, something which no Indian or Egyptian scholar ever imagined. That was a conquest of Bengal by the heretic kings of Egypt of the XVIIIth dynasty who were driven out of Egypt by the orthodox School of Amon worshippers some time between 1358 and 1355 B.C. In my forthcoming book on Indo-Egyptian cultural and political links, I have not only claimed for a political domination of Bengal by Egyptians but also for the remains of mummified bodies of those kings, carefully kept hidden in well-cut rock-chambers in the Dua(t) area as an inevitable consequence of that conquest. There are reasons to believe that the mummies of Akhenaten, the first individual in history, his successor and co-regent, Smenkhkara and of other followers of these kings are hidden somewhere in the hills and mountains of Rāj-Mahal (Abode of the Kings), Mānbhum and Sānthāl Parganā on the western fringes of Bengal. Geologically this area consists of old alluvial soil, laterite and hills and is much older than the new alluvial tracts in Bengal. Egyptians vaguely used to believe and call the western part of their country as Dua(t) or Heaven. And on the basis of this belief they used to put their mummies in the Dua(t) area, concealed in the Pyramids or Syringes (cave-tombs). If there is anything like mummies here, that must be found somewhere in this area concealed in Syringe type of tombs in the hills.

This area once was known as Dua(t), the heavenly land of the Dua(t)-Uohem-Rā, or Dua(t)-Āmon-Rā, the Āmon of Heaven.

Sri Āsutosh Bhattācharya writes "Over a vast area of West Bengal among almost all sections of the Hindus there is prevalent a religious cult known as Dharma cult.....Its area can be outlined in the following way. In the north it is limited by the northern boundary of Birbhum district, in the east by the river Bhāgirathi, in the south by the Ghātal subdivision and the north of the Sadar subdivision of the Midnāpur district and in the west by the Sadar subdivision of the Mānbhum district and the western border of Birbhum district."* He again says "Dharma which is undoubtedly a Sanskritized name of some primitive non-Hindu word. From the association of the Dom and the suffix Ray with the local names of Dharma, I am inclined to derive the word Dharma as follows : Domrāya, Domrā, Dormā, Dharma. According to popular traditions it seems that during the middle ages the Dom developed into a martial race guarding the western border of Bengal in the employment of the local chieftains." (Census (1951) Report, —TCWB, pp. 351 and 360). But this word seems to have originated from the Egyptian word "Dua(t)".

The Jādu-patuās (magic-painters) who live in this area are called "Duāri-pato" by the advanced *Samajic* group of painters. A high place or plinth is called in Bengali *Doā* or *Dāwā* and we can take Dua(t) as the root of Dharma. Dua(t)+Uohem = DOM or DOHM = Mayor of Heaven. Dua(t)+Uohem+Rā is pronounced according to Egyptian phonetic system Dua(t)+Rā+Uohem. Traditionally Dhormo or Dharma is also known as *Zam* (Yāmā), a buffalo-riding god of death, and the contröller of punishments and rewards in the Other-

* This area is geologically older than the rest of Bengal and, as a matter of fact, is an extension of the Deccan-Trap. Palaeolithic and Neolithic stone industry existed in this area. Probably, Bengali civilization originated in this old valley of Dāmodara. It includes Mān-bhum (the Land of Mān), Maynā or Moywānā area of *Dharmamangala*. For stone-industry, see Indian Archaeology—A Review (1953-54), p. 6 and Plate II(a) and *Ancient India*, No. 7, January 1951, p. 32 and Plate XI(a).

world, i.e., Dua(t). Yāmā is the Sanskrit corruption of aboriginal Bengali word "Zam." We have a double-barrelled word "Zam-Danda" in Bengali. Danda=sceptre in Sanskrit, on the other hand, *Djam*=sceptre in Egyptian. The *Djams* are referred to in the Pyramid texts as the sceptre of heaven and as the supporters of the four Guardians who sit on their sceptres on the east side of heaven.* I hope, the readers will understand from the above information the importance of this heavenly land (Dua-t) wherein the sceptre (*Djam*) of Dharma-Rāja, the "Son of the Sun (Suryaputra)" and "Lord of the Peace and Judgment" was installed for the first time in our country. There is an important traditional record of this event which gives an idea of the ancient topography of Bengal and the triumphant colonisation of southernly islands (delta). The *Brata* related to Yama (Zam), the buffalo-riding god of the South, to whom the *Dakshin-dār* (the Door of the South), traditionally belongs (*Zamer dakshin dār*) depicts the following scene. A small tank is dug out approximately 6' x 4' x 3' and filled with water in connection with this *Brata* performance. On the banks of this tank crocodiles, tortoises, fishes, etc., modelled in clay are placed and in the centre of the tank a 6' to 10' long pole mounted with a clay *kite* is inserted. Full of ferocious marine animals and watered by rivers, lakes and marshes, the true picture of ancient Bengal is thus correctly brought out by our women folk : the ancient god placing his insignia or totem pole as a mark of victory in the centre of that horrible watery chaos which our women priestesses have named "Zam-fukur, the Lake of the Zam." (See Census (1951) Report—TCWB, pages between 351 and 360, and page 305 for details of the Dharma-cult).

Meanwhile, before we proceed to discuss and examine the Egyptological documents furnished by our hereditary craftsmen, a very common and frequently asked question as regards the geological formation of Bengal is to be answered. "Is not the soil of Bengal new and the land has very recently been formed ? How then do we expect very old civilization here ?" We know

* W. C. Hayes—*The Scepter of Egypt*, p. 285.

that the geological times and archaeological periods differ much in age, and the word "New Alluvium" marked for the delta area of Bengal on the geological maps of India often misleads the scholars to presuppose such interpretation. A delta approximately 500 miles long and 300 miles wide took a long geological time to form itself within which it swallowed a few archaeological periods. Egypt is an ancient country with respect to human civilization, but we know "Egypt is archaeologically old but geologically new."*

As a matter of fact, recent excavations at Tamluk revealed that this old city situated on the "New Alluvium" had been in occupation from the neolithic to modern times. The official report of the Department of Archaeology, Government of India says :

"TAMLUK, DISTRICT MIDNĀPUR—Identified with the ancient Tāmlalīpti, famous in literature as a great emporium and a seat of learning, Tamluk has long been known to archaeologists from its yields of coins, terracottas and pottery, some of unusual shape, either from the surface or from haphazard diggings. The place was taken up for excavation this year by the Eastern Circle under Shri M. N. Deshpande, partly in response to a public demand but primarily to find out its archaeological potentiality and cultural sequence. Operations at seven different places revealed that the town had been in occupation from the neolithic to modern times with occasional breaks." (*Indian Archaeology—A Review, 1954-55, p.19*).

* It is amusing to know that Herodotus while writing the history of Egypt was confronted with the similar question. He wrote "that the Delta is alluvial land and has only recently appeared above water. If, then, they once had no place to live in, why did they make such a business of the theory that they are the oldest race in the world ?.....But the fact is, I do not believe that the Egyptians came into being at the same period as the Delta ; on the contrary they have existed ever since men appeared upon the earth, and as the Delta increased with the passage of time, many of them moved down into the new territory and many remained where they originally were" (see *The Histories, Book II*).

† Prof. Piggott says in his book *Prehistoric India* : "Bengal a region still almost wholly unknown from the view point of prehistoric

PREHISTORIC INDIA and ANCIENT EGYPT

Moreover, according to Sri B.B. Lal, Deputy Director-General of Archaeology in India, the "bar-celts" recovered from Ban-Āshuriā (Bākūrā), and now in the University Museum, Calcutta, were the prototypes of later bronze "bar-celts" used in India. Again, it seems to me that one of these stone-celts in the collection of the University Museum is peculiar in having an inscription on it, which again furnishes data for the discovery and existence of "writing" in Bengal, even as early as the late-Neolithic period.

antiquities and where the natural luxuriance of vegetation renders any ruins invisible within a decade, gave little impetus to the study of field monuments of Indian antiquity. The reason is that for want of proper and scientific explorations and excavations we do not know the early settlements that are buried deep in the Ganges silt under modern towns and cultivated fields." For the last twenty years I personally have made some attempts to discover old sites in Bengal. I kept in view two very distinct areas (1) the sites on the old alluvial and laterite lands and (2) the sites on the *islands* on the new alluvial tracts. And, again, I thought that there might be very important sites (3) on the junctions of these two different regions, one red and the other black. The line that demarcates these two land-systems runs through the districts of Midnapore, Bankura, Burdwan, Birbhum, Santal-Parganas, Jalpaiguri, etc., on the north and west of Bengal. From the geological map we can easily find out this line. My attempts yielded many ancient and important prehistoric sites on this line and I have named this ancient *coast line* after two very famous Bengali archaeologists—"the Rākhāl-Nanigopal Line." Therefore, the readers may keep in their minds the following three types of sites that exist in Bengal :

- (1) The sites on the older alluvium and Deccan-trap Extension,
- (2) The sites on the Rākhāl-Nanigopal Line, and
- (3) The sites on the new alluvium.

Among these, Māy-tā, Chandrakonī, Āmon-pur, Mat-godā, Sātpātā-Mandalkulī on the Rākhāl-Nanigopal Line and Badāshī, Bahiddhī, Moynī or Moywana, Phulorī (on the Manashī island; Palourā of Ptolemy) on the new alluvial land are most important sites. Ashura-sites on old tracts are known from a long time.

III

HIS EXCELLENCY THE DOOR OF THE SOUTH

Now, I present here a traditional portrait figure of an Egyptian *Djat* (Governor), the Door of the South, Great One of the Southern Eighteen (collectorates), which I have collected from the district of 24-Parganas in South Bengal near about the mouths of the Ganges. (See figures on the cover and Ia & Ib). This portrait figure does not only resemble Egyptian southern *Djats* but iconographically as a whole also markedly corresponds in its peculiar 'White Crown' (*Het*) of the southern Egypt of ancient days. Not only this figure alone but there are many important traditional artifacts and related nomenclatures which clearly indicate Egyptian occupation of Bengal a thousand years before the Mauryas came to power.

A portrait figure of Lord Carmichael, an ex-Governor of Bengal, installed at Dalhousie Square, Calcutta, clearly indicates British rule in Bengal. Simply, not because the sculpture alone here stands as a document but the actual English political terminologies and the anglicised vernacular words furnish further support for British rule in Bengal. Again, Murshidquli Khān, the Nawāb of Murshidābād, as we know, governed Sube-Bāngālā sometime in the Mughal period. In this way, I have tried my best to explain below the significance of the Door of the South, Great One of our Southern Eighteen, an Egyptian Governor (*Djat*) of hitherto unknown identity and age of Bengal.

We may now examine the figure of the Door of the South which portrays for the first time "some kind of organised social and political life in Bengal many centuries before that notable event (of Alexander's invasion of India) of which the historians do not possess any detailed information".

Caste-painters and Kuchol potters of 24-Parganās (the district covering the mouths of the Ganges) generally prepare terracotta busts of Dakshin-dār (The Door of the South) otherwise known as Dakshin-Rāy (Lord of the South) or Dakshineswar (King of the South). He is also known as Bārā-god and is annually worshipped on the last day of the month of *Paush* just after the main harvesting of Bengal is over. He is also worshipped occasionally. His puja is followed by a ceremony called "*Zātāl*" (of *Zat*). The *Rāy-mangala Kābya* also tells us that he is the Lord of Eighteen *Bhātis*. The word *Bhāti* means *Bhet*, a royalty or tax. For instance, a *Rāj-Bhāti*, a *Grām-Bhāti*, i.e., royalty or tax paid to the king and the village headman respectively. *Bhāti* also means a distillery.

But most important iconographical document is the "White Crown" on the head of the Bengali Door of the South, which is unusual in Indian art and archaeology but surprisingly corresponds with the tall "White Crown" (*Het*) usually worn by the southern kings or Djats of Egypt.

From the above statement we can clearly ascertain the following political significances of the Bengali Door of the South :

(1) He wears a tall white crown (*Het*) which signifies "South" and "Southern Government" like that in Egypt.

(2) He holds the titles "Door of the South (Dakshin-dār)" and "Great One of the Southern Eighteen (collectorates and distilleries)". He is a *Djat*, as the name of his festival denotes. He is also one of the twin-gods (Bā-Rā), being the counterpart of the Governor of the North (*Sonā-Rāy*).*

(3) He is worshipped annually and occasionally only in the south, in the lower Gangetic delta. When a boatman passes through southern rivers, a fisherman does fishing in a tank, a wood-cutter exploits forest for his logs or a village headman repairs the old embankment, he must offer *pujā* with wine to the Door of the South.

* For *Sonā-Rāy* see *Modern Review* for November, 1932, p. 521, and *Sonārāyer Gūn* (in Bengali) by A. K. Chakraborty. For *Dakshin-dār* see an article by Kalidas Datta, *Prabasi* for June, 1951.

HIS EXCELLENCY THE DOOR OF THE SOUTH

It is a wonder, how and why the crown over the head of the Bengali Door of the South and the crown over the head of the Egyptian Door of the South iconographically correspond in shape and colour ! Why the administrative designations and titles of both the Djats are the same ? Why both the Djats are connected with the *southern* regions of the Nile and Ganges ? When we read about the office and duties of Rekhmara from the inscriptions of his tomb, who was a Djat of Southern Egypt, and held the office of the Door of the South at least about 1450 B.C., we can well understand the office and duties of our Door of the South of Bengal and the political motives which lie behind the *pūjā* and observance of the Zāt(āl) festival and can unmistakably recognise the portrait-figure of this high government officer of Egypt.*

* See Hall, AHNE, p. 280 for description about Rekhmara. In Egypt Southern Djat is "Great One of the Southern Thirty", but in Bengal he is "Great One of the Southern Eighteen" (āthāro-Bhātīr-Rājā). The number differs according to the number of the collectorates.

IV

KINGDOM OF TWO NATIONS

Diodorus, while describing the history of Alexander's invasion of India, writes : "He (Alexander) had obtained from Phegeus a description of the country beyond the Indus. First came a desert, which it would take twelve days to traverse ; beyond this was the river called the Ganges, which had a width of thirty-two stadia, and a greater depth than any other Indian river ; beyond this again were situated the dominions of the *Braisioi* and the *Gandaridai* whose king, Xandrames, had an army of 20,000 horses, 2,00,000 infantry, 2,000 chariots and 4,000 elephants trained and equipped for war. Poros assured him of the correctness of the information..."

J. F. Monahan of the Indian Civil Service has given in details in the first chapter of his book, *The Early History of Bengal*, translations of Greek and Latin reports relating to the dominions of the *Braisioi* and the *Gandaridai* written by Diodorus, Plutarch, Strabo, Pliny, Arrian, Quintus-Curtius and many others, but the above quoted version of Diodorus seems more accurate and oldest (B.C. 49—A.D. 14). But one point is almost common and clear from all these narratives that the King "against whom Alexander did not send any expedition" was ruling over the country which was inhabited by *Two Nations*.*

What was the real significance of "one king over the two

* "Quintus-Curtius narrates that, after Alexander had reached the Hyphasis, he asked an Indian Chief named Phegeus for information about the country beyond, and was told that beyond the river lay extensive desert which it would take eleven days to cross. Next came the Ganges, the largest river in all India the farther bank of which was inhabited by *two nations*, the *Gangaridae* and the *Pharrasii*, whose King, Agrammes, kept in the field for guarding the approaches to his country, 20,000 cavalry and 2,00,000 infantry, besides 2,000 four-horsed chariots, and what was the most formidable force of all, a troop of 3,000 elephants," *Early History of Bengal*—Monahan, p. 2.

nations"? Although archaeologically it is not yet known, much futile speculation has already been set afoot by scholars for its assessment.

Now, this dual nature of a kingdom reminds us of the axis of the two Egypts. The kingdoms of the southern and northern Egypt and the technique and paraphernalia of the "two-lands" and the "two-governments" are well known and interested readers are referred to a very well-written sub-chapter on "The Kingdoms of the South and North" in the book entitled "The Ancient History of the Near East" by the late H. R. Hall. In ancient days, Bengal was known as Rārḥ and the land was also demarcated into two sectors, the South Rārḥ and the North Rārḥ. It is true that much speculation has been going on about their boundary and location in vain. On the other hand, different scholars have expressed divergent views on the identification of the kingdom of two nations of Xandrames, a contemporary of Alexander.

In another respect, Bengal has close analogy with Egypt. "Egypt is the gift of the Nile", a river that flows north and south. Bengal is the gift of the Ganges, a river that flows north and south (till it crosses the present political boundary of Bengal). The two Egyptian governments and the two Egyptian political divisions, as we know, were not established on either the east or west side of the two banks of the Nile. And the Nile never formed a boundary of them. On the other hand, the Nile flowed through both the divisions and the upper and lower divisions encroached upon upper and lower Nile respectively and the lands on both the sides of east and west banks of the river and the two governments were linked by a continuous thoroughfare of the Nile. This was quite natural according to the nature of the Nile Valley and the river Nile. If we had an ancient well-established government and had two political divisions, then it was quite probable that the land of Rārḥ encroached upon both the sides of the Ganges (Bhāgirathi) and the Bhāgirathi-cum-Mahānandā flowed through both the Southern and Northern Divisions situated on the two cardinal directions of it and not probably as has been suggested by many



Map depicting ancient set-up of the "Two Governments" and Dwa(t) in Bengal, similar to that of Egypt, Important villages and towns wherefrom the traditional portraits of the king-gods come are also shown, including the river system.

scholars that Rārḥ was only on the western side of the Ganges and the Ganges formed the eastern and northern boundary of Rārḥ.

On the other hand, it was quite natural to have two dominions and two governments on the north and south, i.e., the Uttara-Rārḥ and Dakshina-Rārḥ that had been linked by a continuous thoroughfare of the Bhāgirathi-cum-Mahānandā. Where the Ganges (Bhāgirathi) turned left to cross the present political border of Bengal, the ancient thoroughfare had probably been formed by the river Mahānandā that flowed straight down from the Terai in the north at the foot of the Himalayas, in the dominion of Sonā-Rāy (literally the Lord of the Gold). As a matter of fact, Bhāgirathi-cum-Mahānandā was believed to be one single river and was known in olden days as a whole "Nandā".* It is plausible that the "Braisioi" was the name for the Southern Dominion and the "Gandaridai" was the name for the Northern Dominion. Braisioi was probably Badāshī and Gandaridai was Gauda or Gaur and they were the two Greek corrupt forms of Indian names of the two old divisions of Rārḥ. This must be the inner meaning of the Greek and Latin narrations of Alexander's invasion of India relating to the two nations and two dominions of East India. I have come to this conclusion, disregarding all the difficulties, on the following sure basis of Egyptological documents of arts and letters.

* People who take annual sacred bath in the Ganges at Badāshī on the last day of the Bengali year, still call it the "Bath in the Nandā." Bhāgirathi, as we know from Mahābhārata, is comparatively a recent name, given after King Bhagiratha. We must also know that "The present course of the Ganges, after it has swept in a curve round the spur and slopes of the Rāj-Mahal hills, is very different from what it was before the sixteenth century. In those days it flowed further north and east and the city of Gaud was probably on its right bank. There has been more than one shifting towards the south and west before the Ganges reached its present course and the dry beds of some of its old channels can still be traced." (History of Bengal, Vol. I, edited by R. C. Mazumdar, p. 3). If this is true, then we can safely assume that Mahānandā which flows near Gaud was directly connected with the Bhāgirathi, the lower Ganges.

Dr. H. R. Hall writes : "Under the bureaucratic regime the chief royal officer (of Egypt) was the Vizier or Zat (Djat) whose office was sometimes doubled, the Northern Vizier exercising authority from Memphis, the Southern Vizier from Thebes.....In early days the southern nomes (of Egypt) were ruled by a noble who usually bore the title of "Great One of the Southern Thirty" (which we cannot properly explain), or "Keeper of the *Door of the South* which is understandable." (GIGECBM—p.183).

I have already discussed the political significance of Dakshin-dār of Bengal with illustrations. He also bears the political titles, viz., the Door of the South, Great One of the Southern Eighteen (collectorates, revenue and excise) like the Egyptian Djat. Dakshin-dār is the Bengali *Djat* for whom we still celebrate the Zāt(āl) festival every year. Existence of such a political tradition of art in southern Bengal, particularly in a village very close to the most important and old archaeological site known as *Badāshi* which I discovered a few years ago (people still honour this village as a most sacred place in lower Bengal) is very significant. His Excellency the Dakshin-dār (the Door of the South) in the South at Badāshi, and his counter-part, His Excellency the Sonā-Rāy (the Lord Chancellor of the Exchequer) in the North at Gaud, as twin ruling authorities (Bā-Rā=two lords), clearly and unmistakably commemorate the *location* of that forgotten, but formidable, kingdom of two nations and two lands with two governments that has been recorded by the Greek and Latin historians of Alexander's invasion of India, as well as reveal to us the correct nature of the administrative forms of the dual governments that existed in Bengal at the time of Alexander as a *continuation of an earlier* but well-organised government, which I claim as Egyptian. To an Indologist, a small terracotta image of the "Door of the South" from the district of 24-Parganas is a child's playdoll; at the most, is a good specimen of folk-art of Bengal, but to an Egyptologist it is the "Sezauti Smer"—the Treasurer, the Only Friend, who alone correctly leads him to the court of the Great-god, the Pero-(Pharaoh), the Uniter of Two-Lands !

HIS MAJESTY PERO—THE GREAT-GOD

Again, to an Indologist, Mahādeva (Great-god) is a qualifying religious term of Lord Shiva, the supreme mythological god of Hindus, but to an Egyptologist, it is a royal title of the King-god (Pero), His Majesty the Emperor of the Two-Lands !

In this connection the following lines from Dr. Hall regarding the ruler-gods may be cited : "The king of Egypt was originally absolute master of the country which had been given to him by the gods, and every man, woman and child, and of everything in it from one end to the other; and in theory this was still maintained in later times, although it had ceased to be true at the close of the Old Kingdom....Under the Old Kingdom the king was believed to be a god and was worshipped as a god, and even when this fiction had become a mere *façon de parler*, his statues and figures were placed among the statues of the gods and with them still received official adoration. In early days men lived by his grace only, and at a word from him they were slain. The basilisk or uraeus on his forehead was the symbol of the king's power of killing. In short, the Egyptians were originally serfs and bondmen of the king, the counterpart, image and symbol of the god of the sky". (GIGECBM—p. 180).

This is where politics and religion combine together. But with the abolition of political power of such god-kings or ruler-gods, their religious rites were alone continued for many years as rituals among the people. Many of the folk images,* dolls and toys of Bengal are the relics of such religio-political icons of the past which luckily survived as equipments of religious practice, primarily because of the conservativeness of the Bengalis towards their ancient religion and partly because of their love for the formalities of ancient administrative forms. The Bengali popular Shiva, the Great-god (Mahādeva), with the uraeus on his forehead, might have also such political origin.

* See figs. 9, 11 and 12 ; also refer Plate Notes.

The traditional clay bust (see figure 2) that I have collected from Nādia (modern Nabadvip) for Asutosh Museum represents a most interesting military portrait of Mahādeva (Great-god). On his head there is a corrugated helmet painted in gold and, on the centre of it, stands the symbol of the Emperor, the sign of union of the *Two-Lands*, the North and South, similar to that of Egypt, though on a small scale. This corrugated helmet is also similar to that of "Sardana" body-guards (see figure 6). An Egyptian Emperor's titles were the Great-god, Husband of his mother, Zet and Taui. Firstly, the Bengali popular Shiva is a 'Great-god' and traditionally is the husband of his mother Durgā. It is said that Durgā changed her body 108 times to become his wife. But this is something like our 'smelling story' of the Pirāli Brāhmans, invented to give a 'civilized' look to that ancient royal title.* People who forgot its real meaning with the abolition of ancient administrative forms of the Egyptian empire in Bengal did not like the idea of an unsocial marriage between the son and the mother. The original necessity of the title was to signify domination over the mother's line of succession. According to Egyptian law royal succession was transmitted through the female line of descent. Secondly, our Great-god is a holder of Zot (Zotādhāri). Zet, the Egyptian title of the King, means "of unknowable age—everliving." Both these Zot of Bengal and Zet of Egypt are the same word with a little variation, but both are used for the same meaning.

* There is an invented tale about the famous Tagore (Thākur) family of Zaser district, who are known as Pireli or Pirāli Brāhmans. It is said, one day two brothers of this family went to the court of Pir Khānjehānāli who was ruling over the south Bengal at the early Mohammedan period. While they were passing through a corridor of the palace, they got smell of cooked beef. A popular Sanskrit *sloka* says "ghranena ardhahhojanam" (by smelling only, half the eating is finished), therefore the two brothers became contaminated with beef, a forbidden food for Hindus. Henceforth they were known as Pireli or Pirāli Brāhmans. But this unlogical story has nothing to do with Pireli or Pirāli as believed by most of us. The word actually is a corrupt form of Pir-all which in Arabic means 'Holy-gate', a 'Great Holy House'—obviously a translation of unknown and forgotten native title of that family.

HIS MAJESTY PERO, THE GREAT-GOD

In popular Bengali it means "an untraceable origin". For example, we say "zot pakie jaowa", a thread or hair, when looses its end in jumble, goes into a Zot. An emperor lives for ever—before birth and after death—and the two ends of his age go into an eternal tradition, that is untraceable—Zot or Zet. Nowadays, laymen and artisans explain it vaguely that the Great-god had locks of hair hanging from his head which due to his old age got jumbled in Zot! This is due to long absence of written history that made them forget the technique of that prehistoric period of His Majesty's rule. Thirdly, our Great-god was also a Tāui. The imperial sign on his golden helmet shows that he was a "uniter (Tāui)" of the two nations or dominions of the North and South. It is amusing to know that we still conventionally call the father or any elderly male relative of the son-in-law or daughter-in-law as Tāui, without knowing its proper meaning and derivation. In Egyptian, it means "uniter" and the king who ruled over the two nations was called a "Tāui" as he was politically an 'uniter' of the two lands. Similarly, when we in Bengal designate a guardian belonging to the family of son or daughter "united" by marriage as Tāui, we then traditionally but unconsciously honour the man as the "uniter (Tāui)" of the two different families.

Our Great-god is also "Bom (the Sky)", the "counterpart and symbol of the god of the sky"!

But there are a few extra qualifications for our Bengali popular Great-god than those of Egypt. Not only he but altogether his family are praised in folk songs of our rural minstrels as *mad-caps*: "My god-father is mad and my goddess-mother too (*āmār pāgal bābā, pāgli āmār mā*)". He is physically endowed with a bulging belly. He is also Bholā-nāth (controller of fashion and design), great composer and patron of art and music. He is not the Lord of "forgetfulness (Bholānāth)" as has been mistakenly believed by us. Its real meaning is that he alone is meritoriously capable of bringing changes in *Bhol* (Bhol-badlāno). The weavers of Urisā, who prepare designed textiles, are still called *Bhulid-Tānti* (weavers who weave designs).

We know, all these extra qualifications are of Akhenaten-Smenkhkara group of heretic kings of XVIIIth dynasty of Egypt. And as a whole if we consider all the qualifications of our popular Sankara-Shiva, the Great-god described above, we can identify at once Smenkhkara, the Co-regent of Akhenaten and dissociate him from the older tradition of Indian Shaiva cult. Indian mythological Shiva is a brave warrior and *Yogi*, but our Great-god is a physically pot-bellied mad king, a great composer and musician who always holds a *Tānpurā* on his bulging belly with the right hand.* He is our majestic Pero, Sankara-(Smenkhkara)-Shiva, the Great-god.

Again, the so-called Shivalinga (see figure 5) is not probably, as it is generally supposed by scholars, a symbol of the union of two generative organs of male Shiva and female Pārbati, the divine consort. But it actually represents the 'union' (Het+ Teser) of the two countries, a hereditary political symbol of power and rule of the Emperor-god who dominates over the two nations of the South and North. It is not a replica of Linga but is an official insignia of His Majesty's Ling (kingdom), the state emblem of the Great-god, the Pero. The Great-god of Nadiā, as I have mentioned before, is seen with such an insignia on his head though on a smaller scale than that of Egyptian Emperors and much smaller than the stone Lingas of Bengal. He was certainly a ruler of the Two-Nations and Lands of ancient Rārh. A similar symbol of Egyptian Emperors (see figures 3 and 4) can be compared with our Ling (or Linga as it is called now) which will help us to understand its underlying political significance. It may be mentioned here that the *Ling* is a Tibetan word for land. The northernmost district of Bengal is called Dorje-Ling (Darjeeling is an English corruption) which means Thunder's-Land. In ancient times, it was a system in Bengal to name the country like such and such *bhūmī* (ling). According to *Āchāranga Sutra* of the Jains, the two parts of Rārh were named as 'bhūmī'—one Subha-bhūmī and the other Vajja-bhūmī. A *ling* emblem of

* For such portraits of Mahādeva (Great-god), see Plates 28 and 32 in *Bāzār Paintings of Calcutta*, W. G. Archer.

HIS MAJESTY PERO, THE GREAT-GOD

the Emperor was mistakenly believed to be a phallic emblem at a later Brāhmānical age.

Therefore, to an Egyptologist it is a political symbol of "union" of *Two-Lands*, but to an Indologist it is a symbol of sacred "union" of two generative organs of Shiva and Pārbati, the Great-god and goddess of Hindu pantheon.*

* Certain "polished stones" identified with the *linga* and other "pierced stones", with the *yoni* as elements of phallus-worship at Harappa, represent nothing but *chakkis* (grinding stones) which can be purchased even today from Delhi market.



Fig. 3. An Egyptian Pero with Ling-crown.



Fig. 4. A New-kingdom Pero with Ling-crown.



Fig. 6. A Shardana body-guard with corrugated metal helmet (New-kingdom)



Fig. 5. So-called Shiva-Linga, used as pedestal for placing head-figure of Great-god.

VI

PARALAUKIK-CHITRA

A LIVING TRADITION OF TOMB PAINTINGS

Nowhere in the world the tradition of *Pāralaukik-chitra* (painting of the deceased persons enjoying earthly comforts in the Afterworld) exists today, except in West Bengal where it is a living practice of the semi-magical painters called *Djādu* or *Duāri patuās*. Elsewhere, in the Census (1951) Report—TCWB, I have fully described the significance and character of these paintings with illustrations. *Pāralaukik-chitra* was an indispensable part of the tombs of ancient Egyptians who believed that their souls returned to the mummified bodies to enjoy earthly pleasures on the lines prescribed and depicted in the paintings on walls of the tombs ! It is, therefore, absurd to have a tradition of *pāralaukik* art in India without corresponding mummification because these two aspects were complementary to each other and we can reasonably expect something astounding in our country of the similar nature carefully hidden in the rock-hewn chambers. As regards the *pāralaukik* painting illustrated herein, I draw further attention of my readers to the following important points. Dr. W. S. Smith delineates in his book "Ancient Egypt" that the representation in sculpture and painting in the tombs of Egypt was employed as a magical means by which life could be recreated for the dead man. The early Egyptians imagined that life would continue after death much as it had in this world, and at first it seemed to them only necessary to provide a secure burial for the protection of the body and to place in the grave a supply of food and drink with a few items of personal equipment. Gradually an elaborate cult of the dead was built up around these simple beginnings. Later, the preparation of this food, the agricultural processes, the capture of game, and

the raising of cattle and domestic fowls, etc., were drawn on the walls of the tombs. Pleasant scenes from life, feasting, dancing, and singing, the inspection of wealth of a great estate, etc., were also represented so that these might be transformed into reality in the Afterworld. (For details, see pages 25—27, *Ancient Egypt* by W. S. Smith).

Now, the *pāralaukik* painting illustrated here (see figure 7) depicts a Bhumiij woman of West Bengal in the Afterworld attended by her four maid-servants supplying food, fanning with a *Chāmara* and a palmleaf fan. The entire painting, which I collected from Binpur and is now in the University Museum, Calcutta, is predominantly painted in exuberant emerald green on red and brown background and at once recalls the paintings of El-Amarna School.* The painting is drawn in Egyptian style and one can notice a breast of the attendant at the immediate back of the central figure not to show the beauty of a woman but drawn according to Egyptian system of pictorial technique to emphasise the femininity of the attendant. This painting is not an object to be compared with the Egyptian tomb equipment of the age of its “*simple beginning*” but should be accepted as an example of continued tradition of “*elaborate cult of the dead*” of the Empire period of Egypt which took nearly one and a half thousand years for its gradual development in Egypt itself.

On the other hand, we must consider the most important ceremony connected with these paintings known as “*Chakshu-dāna* (bestowal of eye-sight)”. When a man, woman or child dies, the *Djādu* or *Duāri-Patuli* appears at the house of the bereaved family with a readymade painting of the deceased. He draws the picture of the deceased with only one omission, viz., the iris of the eye. He shows the picture to the relatives and tells them that the deceased is wandering about blindly in the Other-world and will continue to do so until his or her eye-sight is renewed for which he (the painter-priest) should be paid ! So the relatives make presents of money or some other articles of

* See Plate 13, *Egyptian Paintings* (K.P.B.), Nina M. Davies.

domestic use to the *Djādu-Patua* for transmission to the deceased and the *Djādu-Patua* then puts the finishing touch to the painting by performing the act of *Chakshudāna* or supplying the iris of the eye in the figure of the deceased ! This semi-magical practice of Bengali funerary art can be compared with that of Egypt only. Dr. Hall writes "The object of all the ceremonies which were performed over the mummy or the statue in the tomb was to bring back the soul from heaven to the body in which it dwelt on earth and when the priest told the kinsfolk of the deceased that "Horus had recovered his eye", i.e., that the soul had returned to the body, they felt that everlasting life and happiness were secured for him".* Do we require any further explanation ? Can we not recognise the poor and neglected *Djādu-Patua*s of Bengal as the lineal progeny of the ancient *paraschistes* of Egypt who had to follow their refugee kings ?

If this tradition of "developed" *pāralauhik*-painting is estimated as "coincidental", then there are many reasons to believe that the tradition is far older than I have hitherto supposed. In this case, readers are referred to the *Pisacha* (evil spirit) painting published in Plate II (A), Census (1951) Report—TCWB, (also see figure 8). Here we get an example of Egyptian superstitious belief of an evil spirit entering one's house riding a domestic fowl.† And on the whole if we consider this interesting but primitive tradition of art of West Bengal, it at once removes the "disappointment" of Egyptologist like Jean Capart who says about Egyptian art "A great art indeed, affording the most complete and many-sided aesthetic enjoyment to those who study it, an enjoyment tempered only by disappointment that its origins should still be veiled in obscurity". (*The Legacy of Egypt*, p. 82).

* GIGECBM—p. 226.

† For Egyptian superstitious beliefs, see—D.A. Mackenzie, *Egyptian Myth and Legend*, Chapter V.

VII

TRADITIONAL INSCRIPTION OF SEZUTI

The conquest of Bengal by the Egyptians has been recorded in the *Sezuti Brata* which ritualistically performs (though unknowingly) the "Striking down the Doms" observed as a mark of that conquest every year in Bengal by slaying a pair of effigies of Doms—a parallel of the similar ceremony of conquest of ancient Egypt known as "Striking down the Anus". *Sezauti* is an Egyptian word which means "treasurer". Why should one sacrifice two effigies of Dom and Domni in connection with this *Brata* (traditional ceremony)? "*Sezauti Smer* (Treasurer and Only Friend)" was the typical mode of addressing high officials and kings of Egypt. In the *Sezuti alpanā* (traditional drawing, see fig. 10) one can easily detect the treasury building guarded by two doorkeepers, the king with traditional ceremonial tail,* combined "cartouche and falling" signs above the pictographs of HSAP and distorted TO-RES and TO-MEHET, etc. This drawing of *Sezuti* was published in a 50 years old book *Bānglār Brata* written by Dr. Abanindra Nath Tagore, which also records the following spell which is chanted by women folk at the performance of this *Brata* :

Money came in bags and bags
And we past the day to count them !

This spell clearly justifies the sure identity of the Bengali word *Sezuti* as Egyptian *Sezauti* because in this context the word can have no other meaning. Here *Sezuti* means the king, the "Treasurer (*Dhanapati*)" who is "Only Friend" of his subject being victorious over his enemy the Doms †

* See, Hall—GIGECBM, p. 21.

† There was probably a stone stela describing and depicting this conquest from which the women folk of Bengal adopted the drawing of *Sezuti* in ancient days. For similar Egyptian commemorative festival of conquest, See—Hall, AHNE, pp. 95—6.

VIII

ALEXANDER'S TRIBUTE TO PAT(ĀL)

Do all these information and documents that I have put together in the previous pages suggest any Egyptian conquest? If there was any, I hope, all Egyptologists will agree that this could only happen sometime in the Empire period of Egypt, when Egyptians came out of their home for the first time in the history, and established their supremacy over the land and sea far beyond the "tube" of their land. But why they came so far and particularly to our land? What were the reasons which tempted the heretics for such a daring expedition overseas?*

Dr. Hall says "So insensate, so disastrous, was his obliviousness to everything else but his own "fads" in *religion* and *art* that we can well wonder if Amenhetep IV was not really half insane. Certainly his genius was closely akin to madness..... the first individual in ancient history." (AHNE—5th edition, p. 298). Again, he says "Akhenaten died young and probably insane, after a reign of some 18 years (circa-1380—1362 B.C.). His body was buried in a tomb at Tell-el-Amarna, whence, as we have seen, it was by some confusion substituted for that of his mother Tii, also buried at Tell-el-Amarna, when Tutankhamen wished to transfer her mummy to Thebes. The confusion was probably due to hasty transport, hurried for fear of some fanatical attack upon the bodies of the heretical rulers" (AHNE—5th edition, p. 308). He very significantly says "If the body found in the "tomb of Tii" at Thebes be really his....." (AHNE—5th edition, p. 299). It is certainly a doubtful affair! Again, the sudden flight and disappearance of Akhenaten's first

* At the time of the XVIIIth dynasty the boats of the Imperial Egyptians as D. A. Mackenzie says were "plying on the Mediterranean and the Indian oceans and far distant countries which may never have heard of Egypt were being subjected to cultural influence that had emanated from the Nile Valley." (Egyptian Myth and Legend, Introductory, p. xiii).

son-in-law, Smenkhkara, was a significant incident. I am convinced that it is the Great-god Smenkhkara who fled from his country as a "refugee" with all his religious followers and loyal military personnel, who escorted him finally to our land and as Bengali toponymy discloses, after a great fight with the local Dom (or Dohm) kings and queens conquered the country and settled here. Mummified body of Akhenaten probably was brought by sea to Bengal all the way from Egypt in a royal barge up the Arial-khā river. This is evidenced in the *Gazon* festival when devotees let their hair grow for a month and wear all the mourning garments and behave like sons who have lost their beloved father and carry in procession a wooden effigy covered with fine *cheli* cloth and go through streets of the cities and villages throughout the month of *Chaitra*.*

Magasthenes, who visited Eastern India after one thousand years, very significantly recorded, "The men of greatest learning among the Indians tell certain legends of which it may be proper to give a brief summary. They relate that in the most primitive times, when the people of the country were still living in villages, Dionusos made his appearance coming from the regions lying to the west and at the head of a considerable army." (McCrindle—*Ancient India as Described by Magasthenes and Arrian*, p. 36).

It is noticeable that from 1350 B.C. our art and culture were revitalized with a new religion, thought and technique which I termed as the "second phase" of *Dwaipayana* culture in the Census (1951) Report for West Bengal. What Egypt rejected, we embraced and Bengal became the Ankh-dā, the "Fount of the Life" for humanity. Today we see the rural mendicants

* Our age-old Behuli ballad significantly points out: "There on the *Sārālī*(sā-ta=Son of the Earth, lī=the) mountain (i.e., Rāj-Mahal), I have kept hidden in the iron chamber my golden Lakhindor!". Moreover, the mysterious passage "*Pekr* (the Gap)", which connected the Delta with Dwa(t) and was the probable halting place for the pyre-bearers, is now called Pākaur or Pākur and to our surprise still stands at the eastern side (Lat. 24.38N. and Long. 87.54E.) of the Rāj-Mahal (Abode of the Kings) group of hills situated on the western fringe of Bengal, as an important clue to the hidden tomb. (See Bartholomew, *OSA*, p. 25).

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belonging to Āul, Bāul, Vaishanava and many other religious sects singing the songs in praise of an unknown "One God" in many of their Ankh-dās. Just after 700 years of this great event, we see the Jains and Buddhists coming out of Eastern India to found some sort of monotheistic churches, discarding the old net-work of nome-gods throughout India.

But what was the reason that tempted them to come finally to Bengal? It was because from the time immemorial there existed a peculiar and deeper relation between India and Egypt and they probably came for shelter. India was their Ta-Neter the god's land!* It is not the heretics alone but the Kushites, the Cannanites, the Hebrews and even the Greek mercenaries arrived in India as refugees long before Alexander. For Sanskrit corruptions and dubbings we cannot understand it now. For example, it is not Maurya but Meroe, it is not that Xandrames was son of a *nāpīa* (barber) but was a man from Napata. It is not that Rājagriha was the "top-city of Kus grass" (*Kusāgrapura*), but the "chief city of Kush" province. It is not Ajātasatru but Udjāt-Sā-tā-Rā, it is not Alāra-Kalama but Uriāh-Kalama, it is not Yaksha but Jo-Hyk, it is not Yama but Djam, it is not Rākshasa but Rā-Hyksosu. It is not that Chānakya, the Minister of Chandragupta, was found pulling out the Kus grasses which caused pain to his feet, but probably was found engaged in war with Kushites. It is not No-Mo but No-Amon. It is not Rāma or Rāman but Āmon-Rā, not Rābon but Bon-Rā. It is not that Sitā came out of the earth but was born among Sā-tā or Bhumij (son of the earth) tribe. It is not Kalinga but Kā-ling or Kā-Pāt, it is not Bhārata but Bā-rā-tā (Land of the Twin-gods).

Egypt had been divided into two parts, viz., the Land of the South (To-Res) and North (To-Mehet). Now, according to Egyptian traditional system of pronunciation, To-Res should be pronounced as Res-To. With a suffix "t", we can safely read it as Ra-Sā-Tol. Similarly, To-Mehet of which last "t" is

* Dynastic Egyptians at about 3300 B.C. migrated to Nile Valley "somewhere from South-East of Egypt" and their origin is not yet known. See Hall—AHNE, p. 90.

silent can be read as Mehe-Tol. We then at once can identify these two words as our *paurāṇik* geographical terms for lands, Rasātal and Mahā or Mahital. But more interesting is the word Pun, Put or Punt, an unknown place of origin wherefrom the dynastic Egyptians believed to have migrated. This land of Punt was situated at a considerable distance to the south of Egypt and could be reached by water by way of the Red Sea. Egyptians started from some point on the Red Sea and sailed southward until they reached the port of Punt. This land or port of Punt has not yet been identified. Alexander went on pilgrimage on an island near the mouths of the Indus and sacrificed to certain gods, whose names and places had been revealed to him by the god Āmon-Rā when he went to the oracle at the famous temple of oasis Siwa in Egypt.* This area, as we know from the narrators of Alexander's invasion of India, was called Pātālā (we say Pātāl) which means "Under-world". Cunningham in his book, "Ancient Geography of India", says "The names of *Pātālpur* and *Pātasila* further suggest the probability that Haidarabad may be the *Pātālā* of Alexander's historians, which they are unanimous in placing near the head of the Delta..... and as that place is called *Pātasila* by Hwen Tshang in the seventh century, and still known as *Pātālpur*, I think that we have very strong grounds for identifying Haidarabad with the ancient *Pātāla*." Arrian says, "this river (Indus) also forms a delta by its two mouths, no way inferior to that of Egypt, which in the Indian language is called *Pātālā*." (Indica, p. 2). Dr. C. C. Davies in his "Historical Atlas" (page 11) has shown Pātālā. The word originates from an indigenous word Tā-Po or Po-Tā which means "son of the land", i.e., an island, more geographically or geologically as the Greek historians recorded correctly—a delta. We have cities and villages called Punei and Puinee or Ponnani which mean "sacred." Panditrāj Ātombāpu, a great scholar of Manipur, writes : "The northern portion (of Manipur) dried up earlier.

* T. R. Glover—"The Ancient World", p. 208, and McCrindle—IIAG, p. 164.

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The remaining inundated portion is known as Pātāl, i.e., Pāt in Manipuri meaning netherland.* Blacksmiths when they temper an iron implement dipping it into water, term the process as "pān or pāin mārā." Cooked rice kept under water is called Pān-tā-Bhāt in Bengali. Therefore, Pātāl = Pun(t) + Ta + āl, i.e., the land under water—delta.

But the most important point is why did the priests of Āmon-Rā who declared Alexander as the "Son of Āmon" suggest him to visit Pātāl and offer *pujā* to the Indian gods? We know Alexander was severely wounded on his way to Pātāl and had probably the greatest fight ever in India, even then he pursued (summer of 325 B.C.) and actually offered sacrifices to "native" gods at Pātāl-puri! How did those Egyptian priests know these Indian gods, why they and their "Son of Āmon" put so much importance on an unknown cult that prevailed in an Indian delta?

This is where India comes in and Bengal (Kā-Pāt-āl) furnishes living data for such missing links. It also gives very important clue to the lower Indus-valley (Bā-Pāt-āl) culture.

As regards Indus script, Wheeler very wrongly says that the Indus script bears no ascertainable relationship with any contemporary or near-contemporary script, while Petrie, one of the greatest Egyptologists, has shown great affinity between the scripts of Egypt and Sind.† Prof. Piggott also significantly says about Mohenjo-daro and Harappa that they seem to have been twin capitals, a northern and a southern, of one united kingdom. From this assessment of Piggott, one is again reminded of Egyptian parallels of two kingdoms under one Pharaoh.‡

* *Mellet and Mellet Leipak* (M. V. Series No. 87), p. 2.

† See "Ancient Egypt", June 1932, Part II, pages 33—40, on "Mohenjo-daro."

‡ Even though of a late period (13th century B.C.), the Sinaitic art representing X-Ray drawing of animals and birds on an ewer from Tell-el-Duweir (the Legacy of Egypt, Pl. 1.3) can be compared with the X-Ray drawing of the animals and birds on the pots from Cemetery H of Harappa (Piggott—P. I, fig. 29) to find the extraordinary similarity between the two arts.

Even the Nilotic Egyptians probably had relations with India. Childe says, "However organised politically, the Indus civilization was built upon the same primary inventions and discoveries as the Nilotic and the Mesopotamian. Its authors may even have included men of the same racial types". (*The Most Ancient East*, p. 208).

These relations were known to Indians and Egyptians till the time of Alexander, after that everything has gone out of memory!

But the most important evidence comes from the great slate palette of King Narmer of the 1st dynasty (c. 3300—3200 B.C.). The palette which is now in the Egyptian Museum, Cairo, depicts the conquest of the Delta by Narmer, the king of the South, and in reality portrays the episode of the "Striking Down the Anus." On the obverse side of the palette, at the bottom (see tail piece), the king is represented by a buffalo, the totem of his clan, who is destroying a brick-built buttressed city-wall with a citadel in the centre of it, and driving out the supposed builder and inhabitant of this *fort*—an Asiatic aboriginal settler of the North. But archaeologically, the Semetic pre-dynastic Northerners had not in their possession such well-built brick-walled cities with citadels therein, at that remote period (3200 B.C.) of Egyptian history! At least, the predynastic Egyptians—the Anus—had no knowledge of such fortified cities though they had been assigned in the palette with such a highly developed defensive city-organisation. Was it with the Hemetic dynastic Southerners? But if we take Memphis as the first fortress-city, designed by Narmer in Egypt, then the slate palette design of the fortress should be taken as its contemporary(?) having no precedent. But the design on the palette clearly shows an *advanced stage of the most complete system of city-fortification* which requires many years of efforts and experience. And one can legitimately enquire: "Where are—or were—these citadels?" In the eighth *mandala* of the Rigveda, it is found that there also lived a race called "Anus" in the Panjab. Again, one can amusingly compare to find many similarities in racial characteristics between the figure of an Egyptian Anu reproduced on

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page 29 in "The Scepter of Egypt" by Dr. W. C. Hayes and the stone head of a priest from Mohenjo-daro reproduced in plate XVI in "The Indus Civilization" by Sir M. Wheeler. What I would like to emphasise here is that the Southern Conquerors (as we know, were not indigenous people of Egypt) had probably migrated somewhere from India, who had close and correct knowledge of the civilization of the Anus living in the strong fortified citadels in the Indus-valley and found some kind of similarities in manners and customs between the two Anus (it might be as Childe suggests that both of them were of the same racial type) which stimulated the carver of the Narmer-palette in 3200 B.C. to formulate this design of conquest adopting elements and motifs so peculiar to western India. We may also remember "The Egyptian and the Semetic languages appear to have sprung from a *common stock*, from which they separated before their grammars and vocabularies were consolidated." (Hall—GIGECBM, p. 29). Was India their *common home*? Dr. M. A. Murry rightly says, "The type of men of Punt, as depicted by Hatshepsut's artists, suggests an Asiatic rather than an African race; and the sweet-smelling woods point to India as the land of their origin. A voyage from Egypt to India by coasting vessels would be quite feasible, and undoubtedly ports for the Indian trade existed along the south coast of Arabia." (See "The Splendour That Was Egypt", p. xxi).



Bottom of the obverse of the great slate palette of King Narmer.
Egyptian Museum, Cairo (c. 3200 B.C.)

PLATE NOTES

- P. 22 Map depicting ancient set-up of the "Two Governments" and Duā(t) in Bengal, similar to that of Egypt. Important villages and towns wherefrom the traditional portraits of the king-gods come are also shown including the river system.
- Fig. 1 Terracotta bust of the Door of the South. This portrait figure comes from Jayanagar-Mazilpur, 24-Parganas, South-Bengal. The "*Het* (White-Crown)" on the head of the figure symbolises "South" and "Southern Government." Coloured figure on the cover is 6" in ht. Fig. I(a) is a monochrome reproduction of the same and Fig. I(b) is the same figure before painted. University Museum, Calcutta.
- Fig. 2 Clay portrait-figure of the Great-god (Mahādeva) now in the University Museum, Calcutta. This military portrait (traditional) depicts a corrugated (golden) helmet on the head and on it, at the top, is the imperial symbol of 'union' (*Het*+*Teser*) of Two-governments, the North and South. The four snake hoods (*ureaus*) on the head represent the Two-Lords (*Bārā*) of the main lands (North and South) and two *Uohems* (the Royal Sheriffs) of Assam and Kush (South Bihar and Orissa). More older type portrait-figure of the Great-god may be discovered from elsewhere as the present one comes from the "enemy town" *Nadiā* (Ē. *Nedya*).
- Fig. 3 An Egyptian *Pero*, having imperial symbol of "union (*Het*+*Teser*)" of Two-crowns on his head similar to that of our Great-god of *Nadiā*. Egyptian Museum, Cairo.
- Fig. 4 An Egyptian Emperor having symbol of "union of Two-crowns" from which the so-called Indian *Shiva-Lingas* developed. Egyptian Museum, Cairo.

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- Fig. 5 A Shiva-Linga from Bengal. Used as pedestal for the head-figure of the Great-god.
- Fig. 6 The head of "Shardana", an Egyptian royal body-guard, having corrugated metal helmet similar to that of our Great-god of Nadiā. For full figure, see fig. 55, AEMPC—Houston.
- Fig. 7 A *Chakshudana* painting recovered from Binpur (Midnāpur) depicting a *Bhumij* woman in the Other-world attended by maid servants. University Museum, Calcutta.
- Fig. 8 A *Plisācha* (evil spirit) entering a house with the help of a domestic fowl. University Museum, Calcutta.
- Fig. 9 Pottery-portrait of Mano-sā or Mān-sā, a post-ass period female-king. Note the egg-shaped bottom which signifies king's femininity. University Museum, Calcutta.
- Fig. 10 Sezuti drawing (*Alpanā*) records the conquest of Bengal by the Egyptians (Striking down the Doms). Reproduced from a book written and published 50 years ago by Dr. Abanindra Nath Tagore—*Bānglār Brata*.
- Fig. 11 A wooden "mummy-doll" traditionally prepared by the *Sutradharas* of Nutangrām (Burdwān). University Museum, Calcutta.
- Fig. 12 Metal pottery-portrait of Sitalā (Set-Rā ?), a Northern female-king. Her feminine-royalty is depicted in the egg-shaped pedestal of her head. Her *yoni*-shaped crown represents "North" and facial characteristics denote a "Himalayan" ethnic type. She was a pre-horse period female-king of Bengal. She rides an ass and is associated with her able Minister Zor or Zoro-Pator. University Museum, Calcutta.
- P. 40 Bottom of the obverse of the great slate palette of King Narmer. Egyptian Museum, Cairo (c. 3200 B.C.)



Fig. 2. Portrait figure of the Great-god (Mahādeva) now in the University Museum, Calcutta. This military portrait (traditional) depicts a corrugated (golden) helmet on his head and on it, at the top, is the imperial symbol of "union (Het + Teser)" of Two-governments, the North and South.



Fig. 7. A painting from Bīnpur (Midnapur) depicting a *Bhūmij* woman in the Other-world attended by maid servants. University Museum, Calcutta.



Fig. 8. A *Pisācha* (evil spirit) entering a house with the help of a domestic fowl. University Museum, Calcutta.



Fig. 9. Pottery-portrait of Mano-Sā or Mān-Sā, a female-king. Note the egg-shaped bottom.



Fig. 12. Metal pottery-figure of Sitalā (Set-Rā ?), a Northern female king. Her feminine royalty is depicted in the egg-shaped pedestal. She was a pre-horse period female-king. She rides an ass and is associated with her Minister, Zor or Zaro-Pator. University Museum, New Delhi.

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